

The Musical World.

(REGISTERED AT THE GENERAL POST-OFFICE AS A NEWSPAPER.)

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VOL. 54.—No. 29.

SATURDAY, JULY 15, 1876.

PRICE { 4d. Unstamped.
5d. Stamped.

HER MAJESTY'S OPERA, DRURY LANE.

Last Nights of the Season.—The Opera will positively Close on Saturday, July 22.
Mdlle Tietjens.

THIS EVENING (SATURDAY), July 15, will be presented (for the Last Time this Season) ROSSINI'S Opera, "SEMIRAMIDE." Assur, M. Faure; Araace, Mdlle Trebelli-Bettini; Oro, Herr Behrens; Idreno, Signor Rinaldini; L'Ombra di Nino, Signor Costa; and Semiramide, Mdlle Tietjens.

Last Week of the Opera Season.—Benefit of Madame Christine Nilsson.

On MONDAY next, July 17, MEYERBEER'S Grand Opera, "LES HUGUENOTS." Raoul di Nangia, Signor Gillandi; Il Conte di Nevers, M. Faure; Il Conte di San Bris, Signor Galassi; Marcello, Herr Behrens; Margherita di Valois, Mdlle Elena Varese; Urbano, Mdlle Trebelli-Bettini; and Valentina, Mdlle Christine Nilsson.

On TUESDAY next, July 18 (for the Last Time this Season), "LUCREZIA BORGIA." Gennaro, Signor Fancelli; Il Duca Alfonso, M. Faure; Maffio Orsini, Mdlle Trebelli-Bettini; and Lucrezia Borgia, Mdlle Tietjens. After which the new Ballet Divertissement, entitled "UNE FETE DES PECHEURS A PAUSILLIPPE." Le petite Marie Müller; Mdlle Kattie Lanner.

Extra Night.—"LE NOZZE DI FIGARO."

THURSDAY next, July 20. Mdlle Christine Nilsson, Mdlle Tietjens, and M. Faure.

Benefit of M. Faure, Friday Next, July 21.

Benefit of Mdlle Tietjens, and Last Night of the Season.

On SATURDAY, July 22, "FIDELIO."

The Opera will commence at Half-past Eight o'clock.

Prices.—Stalls, 2s.; Dress Circle, 10s. 6d.; Amphitheatre Stalls, 7s. and 5s.; Amphitheatre, 2s. The Box office, of the theatre, is open daily from Ten till Five, under the direction of Mr Bailey, where boxes, stalls, and places can be obtained; and of all the principal Librarians and Musicsellers.

THEATRE ROYAL, COVENT GARDEN.—MESSRS

T. A. & S. GATTI have the honour to inform their patrons and the public that their ANNUAL SEASON of PROMENADE CONCERTS at the above Theatre will commence on SATURDAY, August 5. A full Programme of the arrangements will be shortly announced. They have the pleasure to inform the public that they have again secured the valuable services of Signor ARDITI as Musical Director and Conductor.

MRS OSGOOD begs to request that all communications respecting ENGAGEMENTS for Oratorio and Miscellaneous Concerts be addressed to 9, St Luke's Road, Westbourne Park, W.

MR R. HILTON (Bass), Westminster Abbey, begs to announce his CHANGE of RESIDENCE. All Communications relating to Oratorio or Concert Engagements should be addressed—Riblesdale Villa, Union Road, Clapham, S.W.

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ROYAL ITALIAN OPERA, COVENT GARDEN.

Last Night of the Season.

THIS EVENING (SATURDAY), July 15, will be performed "L'ETOILE DU NORD." On this occasion the Opera will commence at Eight, instead of Half-past Eight, as usual. Mesdames Adellina Patti, Bianchi, Ghiotti, and Cottino; Signori Bettini, Ciampi, Capponi, Sabater, Tagliacoco, and M. Maurel.

Doors open at Eight o'clock; the Opera commences at Half-past Eight.

The Box office, under the portico of the theatre, is open from Ten till Five. Pit tickets, 7s.; Amphitheatre Stalls, 10s. 6d. and 5s.; Amphitheatre, 2s. 6d.

ALEXANDRA PALACE.—BALFE MEMORIAL FESTIVAL.

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will make her her First Appearance in the Alexandra Palace at the BALFE MEMORIAL FESTIVAL.

SATURDAY, July 29, with other distinguished Artists to be duly announced, under the direction of

SIR MICHAEL COSTA.

See future announcements.

BALFE MEMORIAL FESTIVAL.

SATURDAY, JULY 29, 1876,

AT THE ALEXANDRA PALACE.

"THE BOHEMIAN GIRL"

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IN THE NEW THEATRE.

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MISS LUCY FRANKLIN.	MR AYNLEY COOK.
MRS AYNLEY COOK.	MR PAOKARD.

CONDUCTOR—MR CARL ROSA.

BALFE MEMORIAL FESTIVAL.

SATURDAY, JULY 29, 1876,

AT THE ALEXANDRA PALACE.

A GRAND CONCERT

Will be given in the CENTRAL HALL, at THREE o'clock, when a Selection from "IL TALISMANO" and other works of BALFE will be sung by the following eminent Artists:—

MDME CHRISTINE NILSSON.	MR VERNON RIGBY.
MDME MARIE ROSE.	MR MAYBRICK.
MDLE ENRIQUEZ.	MR EDWARD LLOYD.

DIRECTOR OF THE MUSIC AND CONDUCTOR—SIR MICHAEL COSTA.

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SEPTEMBER 12TH, 13TH, 14TH, AND 15TH, 1876.

MDLE TIEJENS.	MR SIMS REEVES.
MISS BERTHA GRIFFITHS.	MR W. H. CUMMINGS.
MDME EDITH WYNNE.	MR LEWIS THOMAS.
MDME TREBELLI-BETTINI.	MR MAYBRICK.
MISS ENRIQUEZ.	

CONDUCTOR—MR G. TOWNSEND SMITH.

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Her Royal Highness the Princess LOUISE (Marchioness of Lorne).
His Royal Highness the Duke of CAMBRIDGE.
Her Royal Highness the Duchess of TECK.
His Serene Highness the Duke of TECK.
and
His Royal Highness the Prince CHRISTIAN.

President—The Right Hon. The Earl of DUDLEY.

Principal—Professor MACFARREN, Mus. Doc., Cantab.

The ANNUAL PRESENTATION OF MEDALS and PRIZES, open to Subscribers, Members, and Associates, will take place at this INSTITUTION (in the new Concert Room), on FRIDAY next, the 21st inst., at Four o'clock (instead of Saturday, as previously announced), on which occasion Madame Christine Nilsson has kindly consented to present the Prizes.

All Tickets issued for Saturday, the 22nd, will be available on this date.

By Order, JOHN GILL, Secretary.
Royal Academy of Music,
4 and 5, Tenterden Street, Hanover Square, London.

ROYAL ACADEMY OF MUSIC.—MADAME CHRISTINE NILSSON has most kindly consented to PRESENT the MEDALS and PRIZES on FRIDAY, the 21st inst.

By order, JOHN GILL, Secretary.

LANGHAM HALL, 43, GREAT PORTLAND STREET, W.—MISS EMMA BERTHOLD begs to announce that her FIRST EVENING CONCERT will take place on SATURDAY, July 22, on which occasion she will be assisted by eminent Artists. Conductor—Herr SCHUBERT. Tickets may be obtained at Messrs DUNCAN DAVISON & Co., 244, Regent Street, and at the Hall.

MISS EDWARDS begs to announce her APRES-MIDI MUSICAL ENTERTAINMENT will take place on TUESDAY, July 18, at Four o'clock, at her residence, 100, Ebury Street, Eaton Square.

M. DAREWSKI begs to announce that his CONCERT will take place in St GEORGE'S HALL, on THURSDAY next, July 20, when he will be assisted by eminent Vocal and Instrumental Artists. Conductors—Sir Julius Benedict, M.M. Arditi, Cowen, Li Calsi, Salaman, and Professor Bergson. Tickets, £1 1s.; 10s. 6d.; and 7s. 6d.; may be obtained at the principal Music Warehouses; and of M. DAREWSKI, at his residence, 68, Westbourne Grove.

"SERENADE MORESQUE."

SIGNOR DAREWSKI will sing Professor BERGSON'S "SERENADE MORESQUE" at his Evening Concert, at St George's Hall, on July 20.

"MY LADY SLEEPS."

MR GERARD COVENTRY will sing IGNAZ GIBSON'S Serenade, "MY LADY SLEEPS," at Signor Edoardo Darewski's Evening Concert, at St George's Hall, Langham Place, on Thursday, July 20.

"THE MESSAGE."

MR VERNON RIGBY will sing BLUMENTHAL'S Song, "THE MESSAGE," at Messrs Harrison's Grand Concert, at Birmingham, on July 19.

MR VALENTINE FABRINI begs to intimate that all Communications regarding Oratorios, Concerts, &c., be addressed to his New Residence, 1, Dynevor Villas, Richmond, S.W., instead of 13, Queen Square, W.C.

MADAME MARIE BELVAL (Contralto) requests all Communications respecting Concerts, Oratorios, and Lessons, be addressed to her residence, 7, Cavendish Place, Cavendish Square, W.; or care of Messrs DUNCAN DAVISON & Co., 244, Regent Street, W.

MR CHAS. ABERCROMBIE (Tenor) begs to announce that he has arrived in Town for the Season. All letters respecting ENGAGEMENTS for Concerts, Oratorios, &c., to be addressed, care of Messrs DUNCAN DAVISON & Co., 244, Regent Street, W.

SUMMER HOLIDAYS.—A series of interesting TOURS arranged from New York, via Centennial Exhibition, Philadelphia, to Niagara Falls, Watkin's Glen, White Mountains, Montreal, &c., by Inman Royal Mail Steamers from Liverpool every Thursday. Time occupied, under a month. For full particulars and Tickets, apply to WILLIAM INMAN, 22, Water Street, Liverpool, or to any "Inman Line" Agent.

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ALEXANDRA PALACE.—BALFE MEMORIAL FESTIVAL, SATURDAY, July 29.—Selection from M. W. BALFE'S last Grand Opera, "IL TALISMANO." (Dedicated by special permission to His Royal Highness the Prince of Wales.)

OVERTURE to "IL TALISMANO." (Original MS.)
First Time of performance.

MADAME CHRISTINE NILSSON will sing "PLACIDA NOTTE" ("EDITH'S PRAYER").

MADAME CHRISTINE NILSSON will sing "NELLA VIVA TREPIDANZA" ("RADIANT SPLENDOURS").

MADAME CHRISTINE NILSSON and **MR EDWARD LLOYD** will sing the Grand Duet, "TECO IL SERBA" ("KEEP THE RING").

MADAME MARIE ROZE will sing "LA GUERRA APPENA" ("BENEATH A PORTAL").

MR EDWARD LLOYD will sing "THE ROSE SONG" ("CANDIDO FIORE").

MR MAYBRICK will sing "THE WAR SONG" ("MONARCH SUPREME").

THE CHORUS will sing "A SONG TO MERRIE ENGLAND." (Part Song.)

THE ORCHESTRA will play "THE GRAND MARCH OF THE CRUSADERS," from "IL TALISMANO."

SIR MICHAEL COSTA.—The Festival will be under the Direction of, and Conducted by, SIR MICHAEL COSTA.

IL TALISMANO.—The whole of the Music is published by Messrs DUFF & STEWART, 147, Oxford Street.

MOORE and BURGESS MINSTREL SONGS.—All the new and beautiful Songs, Ballads, &c., sung by this distinguished company of Vocalists are now published by the Proprietors, Messrs Moore and Burgess, from whom they may be obtained by the Music-trade and the public. Permission to sing any of the Songs contained in Messrs Moore and Burgess's repertoire is always freely accorded on application to the Manager. It is not necessary to obtain a licence to sing these songs at private meetings and soirées.

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The Alpine Hunter.
Heavenly Voices.
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The Buckles on her Shoes.
The Flight of the Birds.

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LESSONS IN PIANOFORTE AND HARMONY.

MISS EDITH JERNINGHAM, Assistant-Professor in the National Training School for Music, Diplôme of the Royal Academy, London, and the Conservatorium, Stuttgart. For Terms, &c., apply to Miss EDITH JERNINGHAM, National Training School for Music, Kensington Gore, S.W.

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THIRTEENTH YEAR P.R.W.C. & E.

HER MAJESTY'S OPERA.

Last week there were repetitions of *Martha* (in lieu of *Semiramide*), *Lohengrin*, *Faust*, and the *Barbiere* (Saturday). In *Lohengrin*, Mdle Tietjens being indisposed, the character of Ortruda was assumed by Madame Marie Roze, who not only rendered essential service to the management by so bold a step, but earned well-merited consideration on her own account. Ortruda is one of the most difficult, as well as one of the least engaging, parts in the modern lyric drama; and as its representative at Her Majesty's Opera has hitherto been Mdle Tietjens, Mdme Marie Roze deserves all the more credit for having filled it in so satisfactory a manner. In the *Barbiere* the character of Rosina was sustained by Madame Trebelli (vice Mdle Varesi). That the music, as originally written, lies easily within the means of this accomplished artist is well known, though of recent years sopranos have taken almost exclusive possession of the opera. At the same time, it is agreeable now and then to hear Rossini sung more nearly in accordance with Rossini's intentions than is the prevalent custom.

Don Giovanni, *Martha*, *Lohengrin* (a morning performance), *Rigoletto*, and *Faust* (all repetitions) have been the operas during the week. For to-night we are promised *Semiramide*. Next week is the last of the season, and the last of Italian opera (so-called) until 1877—when the theatre on the Embankment, it is to be hoped, may be the arena.

ROYAL ITALIAN OPERA.

The operas given last week were *Il Barbiere*, *Rigoletto*, *Aida*, *Hamlet*, *L'Elisir d'Amore*, and *Crispino e la Comare*—four out of the six being repetitions. *Aida* was a morning performance, which brought very many to the theatre who might otherwise have been unable to hear it. The house was crowded; and, in fact, the last new opera of Verdi, with Madame Adelina Patti's impersonation of the Ethiopian slave, has been the feature of the season now rapidly coming to an end. M. Capoul, being unable to appear in the *Elisir*, as he had already been unable to appear in *Fra Diavolo*, Signor Piazza was again the Nemorino. With Mdle Zaré Thalberg as Adina, an assumption which in sprightliness and charm becomes on each successive occasion more attractive; Signor Cotogni as the self-satisfied recruiting sergeant Belcore; and the new *buffo*, Signor Conti, as the adventurous Dulcamara, the audience seemed thoroughly content, and Donizetti's liveliest and most tuneful comic opera passed off with the accustomed spirit. The one performance of *Hamlet* this season was welcome, if only on account of an Ophelia like Mdle Emma Albani. When, in 1873 (the second year of her engagement at Covent Garden), the young Canadian first attempted a character upon which Christine Nilsson (the original in Paris and London) may be said to have set her seal, the laudable ambition was justified by results. Mdle Albani's success was such as her warmest admirers could have wished. That there were shortcomings—not in her conception of the personage, which answered every expectation, but in occasional passages—is true; Mdle Albani, however, to whom experience is a teacher never unheeded, because she never ceases to study for improvement, has conquered whatever remained to conquer; and her Ophelia now takes rank with any of her most finished achievements—even Elsa and Elizabeth, which have recently elevated her so high, not merely in the estimation of Wagner-worshippers, but of connoisseurs in general. Her earlier scenes are marked especially by the gentle reserve we are used to associate with the ideal daughter of Polonius; nevertheless, in the soliloquy, "Ah! quando d'amor," when Hamlet, after approaching Ophelia, as though to speak, shuns her and disappears, Mdle Albani gave so much eloquent expression to the feelings of the disheartened maiden that she fairly roused the audience, who applauded unanimously, and called her three times forward. The last scene, as always—the scene of Ophelia's madness and suicide—was the crowning point. M. Ambroise Thomas, the thoughtful composer, who has furnished touching and characteristic music for the situation, so renders it, and his Ophelia, whoever she may be, must needs go with him. Here Mdle Albani leaves no opening for criticism. Her delivery of the address to the syren, "Bella e bionda"—wedded to the plaintive Swedish melody which M. Thomas has so poetically interwoven with the context, first as solo for Ophelia, subsequently in choral harmony, heard behind the

scenes, while the half unconscious maiden floats listlessly down the stream—was simple and touching in equal degrees; and the rest, into particulars about which we are not called upon again to enter, was of the same calibre. Mdle Albani has won many deserved successes, but few so genuine as this. A more engaging and charming Ophelia could hardly be imagined. The Hamlet of Signor Cotogni, who first played the character at this theatre in 1870, is a highly meritorious assumption. It exhibits not only dramatic aptitude in a style hardly to be looked for from one who moves ordinarily in a sphere diametrically opposite, but other desirable qualities, especially in a musical sense. Signor Cotogni's deportment is both graceful and manly, and he looks the part well—a matter of no little significance when Hamlet is in question. His most effective scene—for, despite the applause that invariably greets it, we do not take into account the absurdly placed drinking song before (and after) the play—is that with Gertrude, about the theme of which amateurs need not be reminded. To conclude, Signor Cotogni's performance, without evidencing anything in the way of intellectual subtlety, is of level excellence throughout. Mdle D'Angeri, as the Queen, distinguishes herself most favourably. Like all the essays of this young and clever lady, her Gertrude affords signs of conscientious study, with results that never fail where there is natural ability for a basis. Signor Bagagiolo, as the King, and Signor Capponi, as the Ghost, are both well fitted with music to which their voices can easily impart the effect intended. The parts of Laertes and Horatio are assigned, not for the first time, to Signors Bettini and Tagliafiacco. The *mise-en-scène* is what we all remember; and the orchestra and chorus, under Signor Bevnigiani, are generally effective. The performance of Saturday night was certainly a diverting one, if it could lay claim to no higher distinction. The opera was Ricci's *Crispino e la Comare*, originally produced at Covent Garden, with Adelina Patti and Ronconi in the chief characters. On Saturday the part of the much-vaunted cobbler was sustained by Signor Conti, who made further steps towards establishing his claims, in his peculiar way, as a humourist; while his teasing wife, Annetta, was played with a great deal of *finesse*, and at the same time natural vivacity, by that steadily progressing young singer, Mdle Bianchi. The fairy ("Comare") could not well have found a more agreeable representative than Mdle Ghiotti, who has both voice and style to recommend her. Doctor Fabrizio and Apothecary Mirabolano were respectively impersonated by Signors Capponi and Scolaro, congenial associates for Signor Conti in the comic trio of the last act, which was honoured by the stereotyped "encore." The other characters were assigned to Signor Sabater (Contino del Fiore), Fallar, and Rossi (Don Asdrubale, and Bortolo the Mason). The pretty, unpretending music of this genial Italian opera *buffa* was well performed throughout, and much relished by the audience. To say more is unnecessary. Signor Vianesi was the conductor.

The opera on Monday night was *Aida*; *Fra Diavolo* was given on Tuesday; *Tannhäuser* on Wednesday; *Il Trovatore* on Thursday; and the *Sonnambula* last night. The *Etoile du Nord* is announced for to-night. Our general remarks must stand over till next week.

DEATH OF MR RANSFORD.

Although of late he has but very rarely appeared in public, and to some may have gone almost out of memory, there are still a large number of musicians and amateurs who will learn, with sincere regret, of the death of one who did so much credit to his profession as Mr Edwin Ransford. For a long period the name of this gentleman was constantly before the public. As an experienced and diligent caterer for their amusement, and also as a genial singer of genial English songs, he was universally respected. Mr Ransford was born on the 13th of March, 1805, and died last Tuesday, the 11th inst. (after an illness of two years), at the house he had long occupied in Welbeck Street, Cavendish Square. He is to be buried to-day at his native village, Bourton-on-the-Water, near Morton-in-Marsh, Gloucestershire. He will be affectionately remembered not only by the members of his family, but by very many others, as an estimable man no less than as an industrious and able public servant.

Bayreuth.

(By an Exotic Correspondent.)

Bayreuth, July 10.



It being now finally settled that the great festal theatrical performances of *Der Ring des Nibelungen*, by Richard Wagner, are to begin on the 13th of August, we may as well mention the pleasing news that the great rehearsals, which commenced in June, are progressing very satisfactorily. It may well be said that never before has such an excellent orchestra been got together as the one at Bayreuth, the members (150, on the whole) being artists of the first rank, comprising the *élite* of the musicians of Germany and Austria. Hans Richter, of Vienna, acting director of music and conductor, and Augustus Wilhelmj, first "concertmeister," perform wonders. The recitals take place daily, and generally last from four to six hours. To return to the great play itself, it may not be uninteresting to know that the whole consists of three separate plays, and a foregoing introductory performance, which Richard Wagner calls the "*Vorabend*," whilst the three others are styled by the great composer the first, second, and third "festal-day" plays. The whole ought, therefore, to be called theatrical trilogy, and not tetralogy, as some papers have erroneously styled it. The introductory preliminary play, *Rheingold*, is to take place on the 13th of August, at five o'clock in the afternoon. On the 14th August the play proper begins with *Walküre*; first act beginning at four o'clock, the second at six o'clock, and the third at eight o'clock in the afternoon. On August the 15th, the second day of the great festal play, *Siegfried* will be performed. The curtain will be raised at four o'clock, for the second act at six, and for the third act at eight, as on the day previous. The third day of the festal play, the 16th August, will produce the greatest play of them all: *Götterdämmerung*. The first act begins at four, the second at half-past six, and the third at half-past eight o'clock. The whole of these performances are to be repeated twice; August 20, 21, 22, and 23 being for the first, whilst 27, 28, 29, and 30 have to serve for the second and last repetition; the entrance money for one seat at the first series of performances being about £15.

Richard Wagner, the great composer, is present at all recitals, being very much liked and adored by the whole of the members of the orchestra. Musical evening entertainments are taking place daily at his house. At these musical *soirées* the master-works of the greatest German composers are much played, especially those of John Sebastian Bach and Ludwig van Beethoven. On these occasions it is principally the enchanting play of Augustus Wilhelmj which enraptures all listeners, the assemblage being all musicians. The *soirée* which took place at Richard Wagner's last Sunday evening deserves particular mention, being in a musical point of view something seldom met with, the last quatuors of Beethoven being played on that occasion. Wilhelmj played the leading violin; Emile Mahr, the second violin; Antonio Thoms (the greatest German tenor player), viola; and, finally, Frederic Grützmacher (the renowned violoncellist) performed on the violoncello. The performance in itself was, as may be supposed, a *non plus ultra* of perfection and *finesse*. But the greatest sensation was created by Wilhelmj, when he played afterwards the celebrated *Chaconne*, for violin solo, by John Sebastian Bach. Richard Wagner himself even was quite overpowered by Wilhelmj's playing. He embraced the young violinist, and with tears in his eyes said to him, "Talk to you I cannot, dear Wilhelmj; but you must feel what impression your playing has left on me, and what sentiments I have for you." In the course of the evening Richard Wagner mentioned, besides, that he had never thought it possible that such music as he had this evening heard by Wilhelmj could be produced on the violin, and that he considered Wilhelmj the greatest reproducing artist he had ever heard. At the close of the evening Richard Wagner asked those present to join him in a hearty "hurrah" for Wilhelmj, to which all heartily

responded. It will be seen from the above that it is very interesting at the colony of artists at Bayreuth, and that the great works of other composers are equally as much valued as those of Richard Wagner; it may also be mentioned that Richard Wagner is not against the music of others, but, on the contrary, knows how to value it very much. The great plays will no doubt be very much frequented in August; the more it being something not to be seen or heard again. Some high personages are expected, the German Emperor, King of Bavaria, and many other German princes having places reserved for them already. Some of the greatest English musical authorities have taken their tickets as well, and will also appear at the great performances.

Ditto.

(From an Indigenous Correspondent.)

Bayreuth, July 11th.

While the singers on the stage and the musicians in the orchestra are busy preparing the more ethereal part, properly so speaking, of Wagner's *Tetralogical Trilogy*, hundreds of hands are working away, before and after rehearsals, on the more material adjuncts. The decorations of the auditorium are completed, but a good deal remains to be done in the way of machinery and scenery. A few days since the gigantic apparatus for lighting the building and supplying it with steam was finished by the firm of Emil Staudl & Co., of Frankfort-on-the-Maine. It was at first intended to build special works to supply the Grand-National-Festival-Stage-Play-Theatre with oil gas, but the notion was abandoned on the Bayreuth Gas Company engaging to furnish gas of a better quality for the performances. 1,400 metres of five-inch pipe were laid down from the town to a 3,000-burner metre in the theatre. The number of burners behind the curtain is 3,246; in the auditorium, 157; and in the other parts of the house, 220. To supply the steam for scenic effects, such as rising clouds, mist, &c., two locomotive boilers have been placed in a building at 50 metres from the theatre. From these the steam is conveyed by a main to a steam collector placed among the lower machinery, and conveyed thence by means of a network of smaller pipes under every part of the stage. The gas, water, and steam service required 5,000 metres of cast and wrought iron piping—exclusive of pipes laid down by the town—at a cost of 120,000 rixmarks.

GOUNOD'S ROMEO AND JULIET.

(To the Editor of the "Musical World.")

SIR,—It is not very likely that *Romeo et Juliette* will ever become a popular work—that is, popular in the sense of the widespread favour attained and merited by its predecessor, *Faust*. It is too much spun out, and the attention excited by the earlier scenes, where the hero and heroine are immediately engaged, beginning to waver long before the end, eventually dies out. Imagine three duets, after the manner of the Garden scene in *Faust*, the second by no means as effective as the first, the third by no means as effective as the second, and we have most that interests us in *Romeo*. In *Faust* an excellent opportunity for contrast and strong relief was afforded in the personage of Mephistopheles; and of this M. Gounod availed himself with singular felicity; but the only occasion vouchsafed him in the other instance was by Mercutio; and Mercutio, as treated by the French musician, is a complete failure. To make anything of the Nurse was as much beyond his power as beyond the power of his librettists, MM. Barbier and Carré; and so the Nurse is reduced to a nonentity, without *raison d'être*. Although there are frequently striking and, still more frequently, emotional passages in the opera, it is, on the whole, fragmentary; and instead of the music progressing in interest, as the dramatic action unfolds itself, the opposite is rather the case. I only wish that Juliet would omit the *Valse* from the first scene.

THEOBALD WYNCH.

"Everyone according to his gusto"—said Phillip Pyeman. Mr Wynch should read Godwin's "*Essay on Sepulchres*."—A.S.S.]

TRIESTE.—Among the artists engaged by Signor Sinico for the autumn and winter season are Volpini, Campanini, Moriami, and Castelmarty. *Lohengrin*, *La Muette*, *Dom Sebastiano*, and *Amleto* (Thomas), with other operas, are expected.

A White Stone.

(To the Editor of the "Musical World.")



SIR,—I have "a scheme, a scheme, an open scheme," for I give it forth to the world free, gratis, and for nothing. It has already received the high approval of his Eminence the Duke of Cambric and his Reverence the Bishop of Soda and Brandy. Emboldened by the success therein implied, I give to the world a scheme for the enlightenment of mankind and the eternal glow of coal (or coke, which you like). My scheme is;—but hold your pulse, and do not faint with the luscious odours of the invigorating steam of my approval. My scheme is:—to dissolve the national debt?—to found a mission for converting stock jobbers and sending them out as pioneers of civilisation? No, no, a thousand times no!!! Haste, ye gruff gales, to my relief! Breathe loud, ye winds! ye streams that round my prison creep! yes, let me like a soldier fall, two pound a time in spite of wall; my scheme's a scheme—shut fast your eyes, your eyelids ope; my scheme's a scheme (*biggest type you've got, printer, please*) for making

WALHALLA

(bigger type than the biggest you've got)

PAY.

And as the zephyr murmurs by,
And you the tear wipe from your eye,
And rend your breast with many a sigh,
Then hear, oh! hear my prophecy.

The Scheme.

(Chord of D minor.)

First take Walhalla, and with a handful of acts of parliament, work it up (parboiled) into an unlimited liability company, capital 500,000,000. With this get another act of Parliament (*big P* this time) to establish a monopoly of music-giving and to punish any one with instant death, who attempts music-giving within a circle of five miles from the Walhalla as centre.

(Chord of E minor.)

2. If that don't do, with the remainder of your capital, if any, procure a clause by Act of Parliament (*big A, big P*) to increase the police force in order to take into custody all decently dressed people, male as well as female, travelling eastward, imprison them in Walhalla, compel them to listen to music-giving, and pay for the same out of their private estates, the amount fixed by a special judge (hereafter appointed) according to contumacy.

(Chord of F minor.)

3. If that wont do, send to America for one of their celebrated house-movists, and let them put Walhalla on wheels, and having previously demolished every structure along the road, finally land it in Gibichungen Square, the finest site in the world.

(Chord of G flat minor.)

Then turn it into a swimming bath, and open it for nothing. If that wont do for Walhalla, I'm a Dutchman—and also, sir, yours with a scheme (bring salamanders),

Brcfghjklmnopqrstuvwxyz.

Cohwell Hatchney, *April 1st, 1876.

P.S.—I enclose my *carte* as a guarantee of good faith.



* Delayed in transmission.

THE LONDON ACADEMY OF MUSIC.

(From the "Hour," July 6.)

The annual summer concert of the professional students of the London Academy of Music took place on Friday afternoon in last week in the usual *locale*, St George's Hall, and fully maintained the prestige the institution has acquired for developing the musical talent of its *alumni*. That the students have every advantage that experience and art can give was shown in the plan of associating those who took part in the concert with the names of their respective teachers and by references to the musical staff, which consists of the principal, Dr Wyld; the *maestri*, Signori Garcia, Schira, Lablache, Traventi, and Tartagliana; and those eminent professors, Mr John Francis Barnett, Herr Henseler, M. Marlois, Herr Lehmeier, Herr Pollitzer, Mr Radcliff, Herr Oberthür, Mr T. H. Wright, Herr Ludwig, and Signor Pezze. Although much was expected from students of such masters, there was surprise as well as satisfaction expressed at the way in which the young performers supported their claims to the distinctive titles of gold and silver medallists.

The most successful pianists were Mr George Gear, who played the first movement of Mr J. F. Barnett's concerto in D minor; Miss Deacon, who gave a brilliant rendering of Chopin's "Ballade" in G minor; Miss Griffiths, who played an interesting new piano-forte solo, the composition of Mr R. A. Boissier, an amateur; Miss Chaplin, who performed with the orchestra the first two movements of Dr Hiller's F sharp concerto; and Miss Susan Codd, who played the *finale* of Mendelssohn's D minor concerto; whilst Miss F. Martin in Hummel's A minor concerto, Miss Erica in Chopin's *bacarolle* in C sharp minor, little Miss Okey (a remarkably clever performer for her age), and Miss Axtens, did justice to the instruction they are receiving.

The programme of vocal music was supported not only by the principal students now studying in the Academy, but by several "associates," or past students. Miss Leonora Braham, well known to the frequenters of Mr and Mrs German Reed's entertainment, sang a pleasing song by E. Barnes, one of Mendelssohn's *Lieder*, and a new and agreeable composition by Signor Tartagliana, with violoncello accompaniment by the distinguished violoncellist, Signor Braga. Miss Blanche Lucas, who some months ago made so successful a *début* at one of the Sacred Harmonic Society's performances, appeared as the principal interpreter of a new composition from the pen of her esteemed instructor, Signor Traventi. This new composition is illustrative of a scene in *I Promessi Sposi*. It is written for a soprano and a chorus of ladies voices, with orchestral accompaniments, and is not only an admirably-designed work, but a very melodious and effective concert piece for voices and instruments. The other associates who took part in the performance were Mr F. Thomas, who sang the "Canzone ad esero" from *Tannhäuser*, and Mr J. T. Hutchinson, who gave "The Raft," by Pinsuti.

The students who gained commendation for their singing were Miss Elene Webster (prize scholar), Miss Landore, pupil of Signor Lablache; Miss Putney, pupil of Signor Schira; Miss Lanville, Miss M. Erica, and Miss C. Renwick. The only solo violinist was Master Cortie, but this young student's clever playing of Raff's *Cavatina* showed that the violin professor, Herr Pollitzer, is a most successful teacher as well as performer.

The number of students, including amateurs, who have availed themselves of the instruction given at the London Academy of Music during the past term is stated to be upwards of 300. An examination for medals and musical honours will take place in the last week of the present month. The examiner is Sir Julius Benedict.

ALTENBURG.—The last annual meeting of the General Musical Association of Germany, recently held here, was more than usually successful, one cause being the presence of Franz Liszt, the first time for many years. Among the works on the first day was Herr Kiel's oratorio, *Christus*, the composer himself having come expressly from Berlin. On the day following the programme included Liszt's Symphonic Poem, *Prometheus*, and Berlioz's *Romeo et Juliette*. Despite its faulty rendering, the latter created a deep impression, and the *scherzetto* ("Queen Mab") was encored. Two concerts of chamber-music occupied the next day. The last programme comprised Liszt's "Hunnenschlacht," the Abbate himself presiding at the organ; sundry cantatas; E. Grieg's Piano-forte Concerto, played by M. Louis Brassin, of Brussels; songs by Mlle Bindenstein, &c,

RAMEAU.*

(Continued from Page 465.)

II.

At any rate, having become acquainted in this city with a theatrical speculator, who was beating up recruits for the band of a company with which he intended to work the south of France, Rameau engaged with him as first violin, and accompanied him successively to Marseilles, Lyons, Nîmes, Albi, and other towns. The trip appears to have lasted some time, and we are assured that, while performing his duties in the theatres, Rameau, on various occasions, gave proofs of his talent, already remarkable, on the organ. "At Montpellier," says Fétis, "he met a musician, named Lacroix, who taught him the rule of the octave in harpsichord accompaniments; he himself confessed the fact, which proves the little progress he had made in his musical studies, as well as his excellent natural gifts, which enabled him, despite so faulty an education, to fix, as an organist, the attention of the public." It is here that, up to the present day, there has reigned the most profound obscurity concerning Rameau's existence. On the faith of a conjecture formed by Maret, in his "Eloge" of the great man, Fétis adopts the year 1717 as the date of the latter's first journey to Paris. Of course, Fétis was copied by all subsequent biographers, including Denne-Baron, in the *Biographie-Didot*, and M. Félix Clément in his *Musiciens célèbres*. Was it to be supposed that from his leaving Milan up to this period, in other words, for about fifteen years, Rameau had amused himself by thus following a company of actors? The supposition struck me as exceedingly improbable. On the other hand, Fétis would fain have us believe that the first collection of pieces published by Rameau for the harpsichord belongs to 1731, while the catalogue (which no one appears to have read) of the master's works, which is appended to his "Eloge" in the *Nécrologe des Hommes célèbres de France*,† mentioned three books of pieces for the harpsichord, published in 1706, 1721, and 1726. Being in the habit of going to the fountain-head, I determined to see whether the information given by the *Nécrologe* was correct, and whether I should not thus discover the trace of Rameau's sojourn in Paris previous to 1717. By searching, I found the very first of the three collections mentioned (and for our purpose the most interesting), namely, that of 1706. I reproduce its title exactly, because this little discovery throws a new light on this period of the composer's existence: "*Premier Livre de pièces de clavecin, composées par Monsieur Rameau, organiste des RR.PP. Jésuites de la Rue St-Jacques et des RR.PP. de la Mercy. Gravées par Roussel, 1706. A Paris, chez l'auteur, Vieille rue du Temple, vis-à-vis les consignations, chez un perruquier: Roussel, graveur, au bout de la rue de la Parcheminerie, du côté de la rue de la Harpe; Foucaut, rue St Honoré, à la Règle d'or. Prix, une pièce de trente sols neuve.*" ("First Book of Pieces for the Harpsichord, composed by Monsieur Rameau, Organist of the Reverend Jesuit Fathers in the Rue St Jacques, and of the Reverend Fathers of La Mercy. Engraved by Roussel, 1706. Paris, at the Author's, Vieille Rue du Temple, opposite the Consignations, at a Hair-Dresser's; at Roussel's, Engraver, at the End of the Rue de la Parcheminerie, on the side of the Rue de la Harpe; and at Foucaut's, Rue St Honoré, at the Golden Rule. Price; a new Piece of thirty Sols.")‡

Modern biographers, who picture to us Rameau arriving, for the first time, in Paris, at the age of thirty-four, utterly unknown, are, therefore, as we see, completely mistaken. He went there at least as early as 1705, published his first compositions, and was organist of two religious establishments simultaneously. He must have formed some connections, and cannot have been as isolated as represented when he returned in 1717.§ It is, however, difficult

to say what was the duration of his stay at this period. I find myself compelled to quote here, despite its evident inexactitude in many instances, the account given by Fétis, so complete is the absence of information regarding this portion of Rameau's career.*

"On his return to Dijon," says this writer, "after an absence of several years, Rameau made only a short stay, notwithstanding the offer which he received, and which he refused, of the post of organist at the Sainte Chapelle. He was engrossed by one thought: that of glory, and glory he believed he could achieve in Paris alone. Paris, therefore, had become the sole goal to which his imagination was directed. He reached that capital in 1717, already rich in experience, but yet unknown, and never having produced anything, though he was thirty-four. Marchand was then the most renowned organist in Paris; whenever he played in the church of the Grands Cordeliers, the public flocked in crowds to hear him. Wishing not to lose any opportunity of listening to, and studying Marchand's style, Rameau took lodgings in the vicinity of the church. He was kindly welcomed by Marchand, who promised to push him on. These promises were at first sincere, for Marchand gave his new friend some lessons, and took him as his substitute on the organ of the Jesuits and that of the Fathers of La Mercy. But, after Rameau had shown him some of his pieces for the instrument, Marchand's zeal for his protégé cooled down, and Rameau soon perceived he should have great difficulty in establishing himself at Paris with such an adversary there. His means of livelihood were insufficient; the post of organist to a parish church could alone put an end to the precarious nature of his situation. A chance offered of obtaining such a situation, but once more Rameau found that his fate depended upon Marchand, since it was the latter who had been selected to act as umpire between Daquin and the Dijon musician for the place of organist at St Paul's. The works which we have for the organ and for the harpsichord of the two composers leave no doubt as to Rameau's immense superiority, and I have stated elsewhere what we ought to think of the little story told on the subject. The verdict, however, was in Daquin's favour, and his rival had no resource but to accept the organ of St Etienne's, at Lille. He did not stop in that town long, because his brother offered him the post of organist at the Cathedral of Clermont, in Auvergne, which was left vacant by his own retirement. Rameau accepted, and consented to sign an engagement for a long term with the Chapter."

(To be continued.)

SAN FRANCISCO.

(To the Editor of the New York "Music Trade Review.")

Wachtel has come and gone, the Gilmore Orchestral Concerts are over, and summer once more dawns. Of Wachtel the San Francisco public was as sick as well could be. The charges to hear him were extravagantly high, and he is accused of taking all the profits. See the *San Francisco Chronicle* and the press generally. A new cantatrice has arrived here from Japan on her way to Philadelphia and New York. She sings down to C and up to B flat with ease. Her full title is Madame D. Leonowa, Contralto, Imperial Cantatrice to the Court of Russia. Her first appearance is to be in the *Trovatore*, and the press states that Tamberlik christened her "*La Regina di tutte Azucene*." Gilmore, though late in the day, made hosts of friends, and went away smilingly, although he lost money. He declares he will come again next year to make money, and will not own he has lost any by this trip. Miss Thursby's admirers are legion, and she is the only singer whose voice ever filled the great barn known as the Mechanics' Pavilion. Report has it that Madame Mulder-Fabbri, widow of the late Professor Mulder, has again entered the matrimonial state. The *Call*, in its dramatic news, mentions Jacob Müller, the baritone, as fortunate possessor of her hand. Kellogg is expected here shortly with Palmieri and Tom Carl. Wade's Operahouse is occupied by Fechter, and George Rignold is about to bring *Henry V.* overland.—(Abridged.)

TURIN.—Flotow's new opera, *Il Fior di Harlem*, will be produced during the autumn at the Teatro "Vittorio Emanuele." It was first intended, under the title of *La Tulipe noire*, for the Opéra-Comique, Paris. The subject is taken by H. de Saint Georges from a story by Alexandre Dumas, senior.

field on which he was destined subsequently to combat and to triumph. The moment of triumph arrived at last, and M. Rameau, having left Clermont, where a cathedral organ found obscure occupation for his talent, came to Paris as the reformer of his art and the creator of a new species of music."

* I think, however, that, by searching carefully, we might at last find something. But the little time left me by circumstances to draw up this notice has not permitted me to engage in such useful investigations.

† Will be remembered one season at the Royal Italian Opera.—A.S.S.

* From *Le Ménestrel*.

† Fétis attributes this "Eulogy" to Palissot, who was a member of the jury at the Opera; the *Biographie Michaud* attributes it to Maret, the author of another "Eloge" published at Dijon. I am ignorant who is really the author.

‡ The form is a small oblong 4to. The frontispiece, representing an assemblage of all kind of musical instruments, is exceedingly remarkable.

§ Chabanon is the only person who, without, however, furnishing any detail, has mentioned this first visit of Rameau's to Paris. He gives us, moreover, in a certain degree to understand that it was a flying visit, whereas Rameau evidently stopped on this occasion a certain time in the capital. "Before settling in Paris," writes Chabanon, "he had paid it a first visit; it was, so to speak, the first glance of a great captain come to reconnoitre the

ROUEN.

(From a Correspondent.)

A monument is shortly to be erected in the Cemetery in memory of those who perished at the burning of the Théâtre des Arts. It consists of a white marble pyramid resting upon a granite base, surmounted by a vase with flames issuing therefrom. On the front a young female is represented, bending over the tombs. With her left hand she crumples up the tragic mask; in her right, stretches out a wreath of "immortelles," ornamented with the arms of the town. Her hair flows dishevelled over her neck. Each of the four faces of the pyramid bears an inscription. At the back the date—"25th April, 1876;" on one side the names of civilian victims, on the opposite those of victims belonging to the army. The front is to bear a copy of verses relating the sad event. A public competition for these verses is opened by the Corporation.

SUMMER.

Fair summer, crown'd with flowers,
Thy bright and sunny hours
Made fragrant with the woodbine and the rose,
Once more thy gentle sway
Makes heaven and earth look gay,
And gives a radiance to each flower that blows.

The dim and green arcade,
By thy full branches made,
Where the sweet song-birds find a safe retreat;
There, too, my steps shall stray,
And list to their sweet lay
In the calm shelter of the noonday heat.

In each secluded place
Thy footsteps we can trace;
And on the uplands, with the waving corn,
In clouds of silver grey,
When darkness rolls away,
When sunbeams dry the mists of early morn.

And in thy skies of blue,
And in the glittering hue
Of insect wings when dancing on the stream;
While on its glassy breast,
The heavenly cloudlets rest,
And then pass slowly, as doth pass a dream.

We hear thy plaintive sigh
When rose-leaves fall and die,
When the fair lily hastens to decay;
The first fall of the leaf
Tells that thy time is brief;
We know thou'rt going hence and canst not stay.

When those fair things depart
Come shadows on the heart,
Come achings and a dimness to the eye;
We seek the thoughtful grove,
And think of those we love,
And tremble when we know that they can die.

The helpless heart must twine,
Like tendrils of a vine,
Round some beloved, some bright and hallowed spot;
So on the summer air
Ascends the silent prayer—
Beloved ones keep still near me, leave me not.

We feel thy soothing power
At evening's sacred hour,
When memory pictures kindred from afar,
That pensive hour so dear,
When absent friends are near,
While beams all tenderly eve's bright lone star.

When thou dost next appear,
Will those we love be here?
Will there be changes? ah! we cannot tell.
Thy time will soon be o'er,
Thy songs be heard no more;
Farewell to thee, bright summer, fare thee well!

S. P. HOWELL.

TO MONSIEUR DE RETZ.

MONSIEUR,—There was a great family resemblance this season in Rubinstein's recitals. Unlike the years, *ils se suivent et se ressemblent*. Nevertheless, they have left behind them a marked impression; and the great Moldavian virtuoso can hardly be insensible to the enthusiasm with which he was received in a country he is said, on good authority, to have pronounced "the most unmusical in the world." That everything Herr Rubinstein does is regarded as legitimate by genuine amateurs among us, it would be untrue to assert. Much, indeed, is considered objectionable, much, again, rather calculated to astonish than to please; but that he is a wonderful example of the school to which he belongs—a phenomenon, indeed—is the general conviction. The programme of the last recital was a fair specimen of the series, well varied, and exhibiting the familiarity of the artist with all sorts of music, from Bach to Rubinstein. He could hardly have made a better choice than the *Chromatic Fantasia and Fugue* from Bach, to which he imparted in both movements the right spirit. So did he to the *Gigue* by Mozart (in G), and the *Cat's Fugue* (G minor) of Domenico Scarlatti, both given soberly and in perfection. Such was not the case, however, with the *Toccata* of the old Italian master. This was hurried and confused from beginning to end, and yet—like the well-known Turkish March from Beethoven's *Ruins of Athens*, in which the accustomed *fuore* was raised by means of a well-known device of *crescendo* and *diminuendo*—applauded "to the echo." Beethoven's D minor Sonata (Op. 31) was extremely well rendered, though not better rendered than by other performers we have heard attempt it. Two *Pedal Studies*, by Schumann, again showed how Herr Rubinstein can fathom the deepest conceptions when it so pleases him; but a *Presto* by Mendelssohn (E minor), and Weber's *Momento capriccioso* were taken so fast as to be barely intelligible. The recital ended with a selection from Chopin (including the *Berceuse*, another faultless display), and another from Herr Rubinstein's own compositions, the last of which, a *Valse Nationale*, absolutely astounded his hearers. All the pieces were, as usual, given without book.—Yours, Monsieur, considerably,

SIMON HALY.

THE FESTIVALS.

The novelty promised for the Festival of the Three Choirs, held this year at Hereford, is to be Mr John Francis Barnett's oratorio, *The Raising of Lazarus*. At the Birmingham Festival, which immediately precedes it, besides Mr. Macfarren's oratorio, *The Resurrection*, new works by Wagner and Niels Gade (of whom Mendelssohn thought so highly) are promised. Sir Michael Costa is again to be the conductor at Birmingham, and Mr Townshend Smith at Hereford. There will be no novelty at the second Bristol Musical Festival in October; but we are given to understand that Mr Macfarren's *John the Baptist*, originally heard there, will be repeated. The Glasgow Festival, at which the same composer's secular cantata, *The Lady of the Lake*, is to be produced, does not come off till the first week in next year.

PHILADELPHIA (U.S.A.).—Owing to some misunderstanding, the concerts of Theodore Thomas are likely to be discontinued, which would be much regretted by all lovers of music, and the more so as the cause of disagreement appears to be that the *entrepreneurs* who engaged Mr Thomas find fault with that gentleman because they consider his programmes too classical; whilst, on the other hand, Mr Thomas, with true artistic spirit, maintains that he never promised to adjust his taste in those matters to a commonplace level. For the present the concerts are going on at Forest Mansion Gardens, and it is to be hoped that their existence may also be guaranteed for the future. The programme of June the 14th, called the "24th Summer Night's Concert," comprised Festival Overture (Lassen); Evening, Rhapsodie (Raff); Hungarian Suite, (Hofmann); Overture, *Robespierre* (Litolff); "Loreley," a Legend for orchestra and harp (by C. Oberthür), the harp part admirably played by Mr. A. Lockwood; Theme and Variations from Beethoven's Septet; Grand Centennial Inauguration March (by Wagner); Overture to *Lurline* (Wallace); Paraphrase, "How fair art thou" (Nesvadba); Valse, "Thousand and One Nights" (Strauss). The programme of June 15th comprised "Hungarian March" (Schubert); Overture to the *Magic Flute* (Mozart); Scherzo, Nocturno, and Wedding March, from Mendelssohn's *Midsummer Night's Dream*; Rhapsodie Hongroise (Liszt); Theme and Variations, "God save the Emperor" (Haydn); "Loreley," a Legend, with harp *obligato* (by C. Oberthür); Grand Centennial Inauguration March (by Wagner); Overture to *Martha* (Flotow); and March, "En Avant," by Gung'l.

At the Pops.

No. 5.



CON MORBIDEZZA.

Publisher and Composer.



Clanship.

PUBLISHER BUMPUS.—Well, Dr Slim?

DR SLIM.—I have brought you, sir—

PUBLISHER BUMPUS.—I cannot attend to it now; I have been reading a history of my distinguished ancestors, the Bumpuses of Vienna.

DR SLIM.—I never heard of them, sir.

PUBLISHER BUMPUS.—I mean the Haslingers, Diabellis, Schreibers, Artarias, Steiners, Spinas, Cranzas, &c., who created Beethoven, Schubert, and others.

DR SLIM.—A queer lot, sir. Were *they* Bumpuses?

PUBLISHER BUMPUS.—What would musicians have been without them?—what the art?

DR SLIM.—Schubert died lean, sir; and Beethoven had to pay compliments to Philharmonic directors for paying him an eighth per cent. on the money they had gained by his music; and—

PUBLISHER BUMPUS.—Tush! Dr Slim; we owe to them the Ninth Symphony.

DR SLIM.—Indeed, sir? I was not aware of that. I have brought for your inspection—

PUBLISHER BUMPUS.—Have you seen the *Musical World* of to-day? There is a "Brief History of Austrian Firms," which may enlighten and interest you.

DR SLIM.—I have read it, sir, and also the footnotes of "D. P."

PUBLISHER BUMPUS.—"D. P." doesn't know what he talks about.

But for my ancestors, Beethoven and Schubert—

DR SLIM.—Your ancestors, sir, got the best of it—like the Philharmonic. I have brought you—

PUBLISHER BUMPUS.—Are you going to Bayreuth, Dr Slim?

DR SLIM.—I am, sir; but—

PUBLISHER BUMPUS.—Then go. Bring me back a *fantasia* upon the *Walküre* and *Götterdämmerung*.

DR SLIM.—I have already composed one upon—

PUBLISHER BUMPUS.—I cannot attend to you now. I must read about my ancestors. Come on your return from Bayreuth, and we will talk over it. You may find something to add to, and—

DR SLIM.—It cannot be improved, sir. Shall I play it?
(Exit PUBLISHER BUMPUS with his copy of the "*Musical World*.")

DR SLIM (solus).—I shall take my MS. elsewhere.

[Exit elsewhere, with MS.]

The Musical World.

LONDON, SATURDAY, JULY 15, 1876.

A BRIEF HISTORY OF TWO AUSTRIAN FIRMS.

AT the end of last year the Vienna music-publishing business of Carl (*quondam* Tobias) Haslinger was sold to the Berlin firm of Schlesinger (Robert Lienau). A fortnight ago that conducted by F. Schreiber, before him by Spina, and before Spina by Diabelli, passed into the hands of A. Cranz, of Hamburg. The founders of both were Austrians. Anton Diabelli was born, in 1781, at Matsee, in the Salzburg district. Giving up the ecclesiastical profession, for which he was intended, he began business at Vienna, carrying it on from 1824 to 1854, when (four years previous to his death) he disposed of it to Spina, who, retiring in 1872, sold his stock and goodwill to Schreiber for 350,000 florins. Herr Schreiber, however, having no turn for practical business, and finding his own as well as every other branch of commerce suffering under the pressure of the times, disposed of his interest (at a profit of 25,000 florins), and the business was merged into that of Cranz, of Hamburg. The purchase-money was 380,000 florins.—Tobias Haslinger, born, in 1787, at Zell-am-See, six years later than Diabelli, entered, in 1828, on the once famous business of S. A.

Steiner. On the decease of Tobias, his son Karl continued the firm down to the year of his death, 1868. The firm still exists, the widow, Mme Josefine Haslinger, having carried it on for a period under the old style, in which she is imitated by the actual proprietor. The house of Haslinger has been connected with some distinguished names, conspicuous among which are those of Beethoven and Schubert.* Then came an imposing array of smaller men, who once enjoyed much honour and profit, and did the firm no harm. Joined with theirs in the catalogue—which already contains about 14,000 different compositions—are the names of the most popular Austrian dance composers—Lanner, Ferdinand, Johann and Joseph Strauss, Labitzky, &c. But Diabelli and Spina succeeded in giving their business still greater extension. At the present day Cranz's catalogue has reached the Opus number, 24,058. This includes works published by the extinct firm of Mechetti. Whatever compositions of Schubert's were not published by Haslinger came out at Diabelli's. Till within ten years ago several Vienna firms had an interest in Johann Strauss; but latterly the name has, in a manner, been monopolised by the house of Spina-Schreiber. It was Spina's predecessor, Diabelli, who first published Bellini's *Norma*, as well as Donizetti's *Linda*, *Don Pasquale*, and *Maria di Rohan*. To him also Verdi confided the scores of *Nabucco*, *Il Trovatore*, and *Un Ballo in Maschera*. Spina also published a few of Offenbach's opera-bouffes and all of Strauss's. Such are some of the principal facts connected with the foundation and history of these eminent firms.†

NOTICE.

To ADVERTISERS.—The Office of the MUSICAL WORLD is at Messrs DUNCAN DAVISON & Co.'s, 244, Regent Street, corner of Little Argyl Street (First Floor). It is requested that Advertisements may be sent not later than Thursday. Payment on delivery.

TO CORRESPONDENTS.

DR BLEAR.—Offenbach came to London in 1844, as a solo player on the violoncello.

SCOLOPENDRA.—Signor Blume-Dorini, at present one of Mr Mapleson's tenors, was engaged by Mr Gye to appear as Almaviva (the *Barbiere*), in 1874.

TIRANTE IL BIANCO.—No. Florestan and Eusebias were only one and the same Schumann, under different phases. The third personage represented another phase.

DR PIGMENT.—Certainly. If the system of encoring were abandoned, there would be freer scope for Mozart's enchanting melody, which should be allowed to flow on unimpeded from the beginning of the overture to the end of the last *finale*. Artists and audience would alike be gainers.

RUFUS THE SANGUINE.—Herr Rubinstein played his fourth piano-forte concerto (in D minor), an unequal work, but far superior to the fifth concerto (E flat) introduced at a recent concert of the old Philharmonic Society. The observation made by the writer of the analytical programme of the New Philharmonic—that it "justifies the world in proclaiming Herr Rubinstein the greatest musical phenomenon of the age"—is, however, little better than rhodomontade.

CORRADINO.—Certainly not. Quite the other way. A printed copy of the letter, to which our correspondent refers was forwarded to our office by the recipient himself, and we reproduce it for Corradino's instruction:—

"2, Rue de Lisbonne, Paris, February, 1869.

"I hasten to reply to one point in your highly flattering letter, viz., the lowering of the English musical pitch. The reform is judged most indispensable by all vocalists, and we consider it of the highest vocal necessity. If you succeed in your endeavours to lower the English pitch, you will well deserve the most profound gratitude of the whole profession. We think that the art will also owe you much, because in adopting the French pitch (*le diapason normal*) the two Italian Operahouses in London may be certain of a better execution of all their operas; besides, they will spare for

* Poor Schubert! he owed but little gratitude to those fat, thriving, short-sighted firms. Beethoven owed not much more.—D. P.

† Which did a vast deal more for themselves than for art, and on no single occasion were the original discoverers and encouragers of promising genius—in fact, could never understand the impassable gulf, nay, the immeasurable distance, that separates Kalkbrenner from Schubert.—D. P.

their orchestras some sad and regrettable transpositions, which have, amongst others, for the compositions, the inconvenience of destroying the vocal union of the operas. You can better than I judge of the great importance of this observation. In respect to myself, sir, I am ready to take any step, and willing to do anything, the effect of which may be the adoption of the French pitch in England. Accept, sir, the expression of my highest respect.

"CHRISTINE NILSSON.

"To Charles James Blahenden, Esq."

With regard to the other points in his letter, Corradino's research is altogether perfunctory. Mozart, in certain instances, wrote for exceptional voices; and then his pitch was a great deal lower than our concert-pitch.

DEATHS.

On the 30th ult., Madame DE CHATELAIN (formerly Miss DE PONTIGNY), aged 69.

On the 11th inst., at his residence, 59, Welbeck Street, Cavendish Square, after a long and severe illness, EDWIN RANSFORD, Esq., aged 71. Friends will kindly accept this (the only) intimation.

OCCASIONAL NOTES.



SIG. MERELLI has executed contracts with Nilsson, Patti, Lucca, Trebelli, and Donadio, for next winter and spring. Is this happy family of canaries and thrushes to croak miscellaneously or "promiscus" during winter, and sing quintets in spring? or are they all to chirp alone, in spring and winter, on their own account? *Que le bon Dieu les benisse et nous en débarrasse!*—said Hirsute of the Forest. De Retz! De Retz! Hand them all over to M. Hengel! He alone can deal with them *ad hoc*, and furnish them with *bons* (*bons*).

It seems that M. Escudier will be in some difficulty about making up an efficient company for his Italian opera at the Théâtre Ventadour in the autumn. Perhaps, however, Mdle Borghi-Mamo—daughter of the Borghi-Mamo who appeared at Her Majesty's Theatre when Mr E. T. Smith was manager of that establishment—may turn out a trump card; but Signor Adamburo (Mr Mapleson's Adamburo) does not look well at the head of the tenors.—*Graphic*.

WE learn from *Le Ménestrel* that the management of the Theatre Royal, Munich, is much exercised by a grave question which Aristotle has forgotten to discuss in his famous Chapter on Hats, mentioned by Sganarelle. It appears that the Bavarian ladies admitted to the lower portion of the Theatre Royal wear such gigantic head-coverings as to cut off all view of the stage from those who have the honour of sitting behind them. The nuisance is so grave that the Management felt bound to interfere with a request that the interesting delinquents would remove their bonnets before taking their places. But, as our contemporary remarks, "*toutes les Bavaraises ne sont pas au lait*." The ladies are angry, and refuse to pay any attention to the request. The management, determined not to yield, have had posters stuck up, ordering members of the fair sex who patronise the lower part of the building to leave in the cloak-room their bonnets and—false hair! They might as well require their patronesses publicly to declare their ages at the pay-place. A struggle is imminent.

WE are informed that His Royal Highness the Prince of Wales has signified his intention to be present at the Balfé Memorial Festival at the Alexandra Palace.

MAD. ANNETTE ESSIPPOFF left London for Trouville on Tuesday. It is now more than likely that this accomplished lady will leave for the United States in October, a new and liberal offer having been made her by the Messrs Chickering. *Tant pis pour nous!*

MR ARTHUR NAPOLEON, who will be remembered by amateurs of the instrument some years back as a young pianist of the highest promise and accomplishments, has arrived in London from Rio Janeiro, where he has long resided, *en route* for the Wagner Festival at Bayreuth.

CONCERTS VARIOUS.

PHILHARMONIC CONCERTS.—The programme of the Philharmonic Society's tenth and last concert was excellent of its kind, but consisted almost entirely of well-known pieces. The sensation of the evening was created by Chopin's second pianoforte concerto (E minor), performed by Mad. Annette Essipoff, with a delicacy of touch, refined taste, and absolute perfection of mechanism that delighted the audience, the majority of whom at these entertainments are connoisseurs, quite able to appreciate the extreme difficulty of a task accomplished with such ease and grace. Mad. Essipoff was twice called forward amid hearty and unanimous applause. The visit of this consummate artist has been of far too brief duration, which is the more to be regretted inasmuch as a fresh offer from the United States threatens to deprive us for a lengthened period of the satisfaction of hearing her again. The first orchestral performance at this concert was Schubert's unfinished symphony in B minor (No. 8)—why unfinished it is difficult to guess, seeing that what we possess of it fully justifies the belief that it was destined to be one of the very greatest works of one of the most prolific of composers. Beethoven's magnificent *Eroica* began the second part, in the course of which Mad. Essipoff played, as solos, a quaint theme with variations by Rameau, and one of the amazing—"amazing" is the word—concert-studies of Franz Liszt, after which she was again summoned back to the platform. We should like to hear this lady's fairy fingers busy with one of the concertos of our own Sterndale Bennett. Such music as his would precisely suit her. In the vocal way Miss Emma Beasley (of the Royal Academy of Music) sang "From mighty kings" (*Judas Maccabæus*) and Taubert's "Cradle song," the concert ending, after a custom some time established, with Weber's *Jubilee* overture. The orchestra, with Herr Ludwig Straus as leading violin and W. G. Cousins as conductor (his tenth season in that responsible post) was at its best. The previously unknown works produced during the series of performances have not—with the exception of the late Sterndale Bennett's charming overture to the *Merry Wives of Windsor*—left such an impression as to create any strong desire to hear them again. The solo pianists and violinists who figured at the concerts have been of the first class; the singers, for the greater part, much as usual. The Philharmonic must do something more than it has been doing of late to hold its place.

On Monday, the 3rd, and Saturday, the 8th inst., at No. 9, Park Crescent, the residence of Mr and Mrs Northall Laurie, two *matinées musicales* took place, an interesting feature in which was a "band of harps," led by Mr John Thomas. The programme contained many Welsh pieces, and the vocal music was also accompanied on the harp by Mr John Thomas. Mr and Mrs Laurie's friends seemed to enjoy heartily the novel character of the performance.—A. B.

MIDLE ANTONIA ZELLNER'S *matinée musicale* took place on Friday last at 23, Belgrave Road. The concert-giver played, in conjunction with Herr Ludwig (violin) and M. Ernest Nathan (violin), several classical works, and introduced a sonata for pianoforte and violin by Niels Gade. Middle Zellner's solo performances included several of her own compositions. Miss Bolingbroke and Midlle de Lavarenne added to the charm of the *matinée* by their pleasing singing. The *matinée* was quite successful, although the programme was short—an advantage, however, this hot weather. Herr Lehmeier conducted with his usual skill.

Mr GANZ gave a *soirée musicale* last week at his residence, Harley Street. There was an excellent programme, and a full and fashionable audience. Both the concert-giver and his colleagues were, after each piece, rewarded with hearty applause. Amongst the vocalists were Mdme Liebhart, Miss Enequist, Miss Fairman, Mr Edward Lloyd, Mr Shakespeare, Signor Foli, &c., &c. A new German vocalist, Midlle Ehrenfest, made her *début* on the occasion, and created an agreeable impression. Mdme Varley-Liebe and Signor Pezze were the instrumentalists. Sir Julius Benedict conducted several pieces with his well-known refinement. Herr Ganz's talents need no eulogium from us. His performances were received with great favour, and he was heartily applauded on each occasion.

THE Misses Sherrington gave a *matinée musicale* on Friday, July 7, which attracted a large number of their friends and patrons. They were assisted by Madame Lemmens-Sherrington, Miss Helen D'Alton, Mr William Shakespeare, Signor Federici, and Mr Santley (vocalists), and the Chevalier Lemmens. Miss Josephine Sherrington sang Herr Rubinstein's "Du bist wie eine Blume," joined Mr Shakespeare in a duet from M. Gounod's *Romeo and Juliet*, and her sister, Madame Lemmens, in "Sull' aria" (Mozart). The latter being unanimously encoored, the sisters gave a duet by Auber. Mr Santley, after singing M. Gounod's "Maid of Athens," was "encoored," when he substituted Mr Hatton's "To Anthea." The Chevalier Lemmens played some pieces on the organ with his well-known ability, and Miss Grace Sherrington accompanied the vocal music on the pianoforte.

MISS CLINTON FYNES gave a *matinée* at her residence, which attracted a full audience. Miss Fynes commenced with Mendelssohn's Trio in D minor, for pianoforte, violin, and violoncello, assisted by Madame Varley-Liebe and Herr Theodore Liebe. Miss Fynes next played a Notturmo by Chopin, and, with Madame Varley-Liebe, the *andante* from Beethoven's "Kreutzer" sonata, concluding her performances with Liszt's "Rigoletto." Miss Alice Fairman sang Benedict's "Rock me to sleep;" Madame Arthur gave a song by Mozart, and Mr Nelson Varley, Hatton's "To Anthea." Mr Thurlay Beale displayed his voice to advantage in Mendelssohn's "I'm a roamer." Madame Varley-Liebe played Handel's Sonata in A, for the violin, and Herr Theodore Liebe solos for the violoncello by Schumann and Rameau. Mr King Hall and Mr Puddicombe accompanied the vocal music on the pianoforte.

MDME ST GERMAINE'S MATINÉE.—At this interesting concert amateurs and professional artists were heard together; and it says something for the excellence of the former—all pupils of Mdme St Germaine—that it would have been impossible to distinguish them from the latter. With the exception of Miss Lillie Albrecht, who played very brilliantly a Polonaise by Chopin and the "Fantasia on Two Russian Airs" by Thalberg, and Mr Courtenay, who sang with nice expression a charming ballad by the fair concert-giver (encoored), not one of the ladies and gentlemen who took part in the entertainment had ever appeared either in the public concert-room or on the stage. It would perhaps be contrary to etiquette to notice them individually or by name. But there can be no harm in saying that their execution was marked by much finish and by that indefinable thing—half gift, half acquirement—called style, which is the last attainment of a well-taught vocalist, and which only vocalists who have been really well taught can hope to gain. All the vocal music, airs, duets, concerted pieces, and part-songs were accompanied on the piano by Mdme St Germaine.

MDME LUISA VALLI, a vocalist (contralto) known and admired by the "upper ten thousand" of Paris and London, gave a *matinée musicale* at Earl Dudley's mansion in Park Lane on Thursday, July 6th. The *locale* in which Mdme Valli received her friends is now so rarely accorded by its noble owner that it requires only to be mentioned, and the status of the artist is at once known to the initiated. The concert, with the exception of M. Ernest Nathan (violin) and Midlle de Bono (violinist), was entirely in the hands of the vocalists, who were accompanied on the pianoforte by Sir Julius Benedict (*facile princeps*), MM. Tito Mattei, Vera, Rotoli, Albert, Ganz, and Professor Bergson. Mdme Valli delighted her patrons by the charming way in which she sang Professor Bergson's romances, "L'assenza" and "Il ritorno;" Signor Tito Mattei's *stornello*, "Flor di viola;" La Comtesse de Ketschendorff's romance, "La berceuse;" and (with Signor Monari-Rocca) a duet from *L'Elisir d'Amor*. Midlles Bertini and Chiome, Mdme Ernst, MM. Bonetti, Valdec, Roseaux, and Alfred Baylis were the other vocalists.

A CONCERT was given in St George's Hall on Tuesday, June 27th, in aid of St Paul's Church, Bunhill Row, which we hope was as profitable to the amiable promoters as it was evidently agreeable to the audience. Misses Catherina Penna, L'Estrange, Lydia Elmore, and Orridge (R.A.M.); Messrs Frederic Penna, F. A. Bridge, and Gerard Coventry were the vocalists; and Mr Eaton Fanning (R.A.M.) pianist. When all exerted themselves *con amore*, it is difficult to single out any particular artist for especial praise, so we content ourselves with recording the decision of the audience, who called upon Miss Penna to sing again Sir Julius Benedict's "The Skylark," Miss L'Estrange the late Sir Henry Bishop's "Love has eyes," Mr F. A. Bridge, Hatton's "Uncle Jack," and Mr Gerard Coventry, the late Adolfo Ferrari's charming serenade, "Vieni, vieni," warmly applauding Miss Orridge after "O rest in the Lord," Miss Penna in "The Clouds" (G. A. Osborne), Miss Penna and Mr Frederic Penna in Henry Smart's duet, "When the wind blows in from the sea," Mr Coventry in Mr J. W. Davison's setting of Shelley's "I fear thy kisses, gentle maiden," and Mr Ignace Gibsons's setting of Longfellow's "My lady sleeps." Mr Eaton Fanning also obtained much applause for his clever performance of several pianoforte pieces of his own composition.

HERR ERNST STOEGER, the accomplished pianist and composer, gave a *matinée musicale* on Thursday, June 29th, at Mr and Mrs George Lewis's residence, 88, Portland Place. For vocalists, Herr Stoeger had the assistance of Midlle Thekla Friedländer and Mr Lionel Levy; and as instrumentalists, Signor Papini (violin) and M. Lasserre (violin). Herr Stoeger, whose bent is evidently classical, began the concert with Beethoven's trio in B flat (Op. 97), Signor Papini and M. Lasserre being the violinist and violoncellist. He soon showed himself a pianist of first-rate ability and an artist anxious to exhibit the beauties of the composer's work rather than his own "virtuosity." In a prelude and fugue by Bach, some

studies and a "Berceuse" by Chopin, a "Novellette" and "Valse caprice" of his own composition, Herr Stoecker appeared to great advantage; and, in Beethoven's Sonata for pianoforte and violin in G major (Op. 96), our impression of his great ability was confirmed. The attention bestowed upon Herr Stoecker's performances by the audience must have been highly gratifying to him. Mdlle Thelma Friedländer, in some *lieder*, pleased every one; and Mr Lionel Levy's singing of a melody by Herr Raff and Hatton's "To Anthea" fully justified our praise when we last had the pleasure of recording his performances. The conductors were Signors Visetti and Arditi.

THE first of a series of promenade concerts was given on Tuesday evening in the Central Hall of the Alexandra Palace, where an orchestra has been erected on a plan similar to that adopted at the Covent Garden Operahouse. The stage, which is in the centre of the hall, is tastefully surrounded by shrubs and plants, and chairs are placed in front for those who may prefer to avail themselves of their convenience. It is proposed throughout the present season to give these entertainments sometimes in the Grove, in the Italian garden, or on the terrace, by way of variety. The performance on Tuesday was made up principally of a selection from *Il Trovatore*, to which adequate justice was done by Mdlle Risarelli, Madame Demerich-Lablache, Signor Monari-Rocca, and Signor Paladini. The first and last-named vocalists were especially successful in the "Miserere," which was encored. A new singer, Mons. Gonnet, from the Pergola, at Florence, made his *début* in an air by Mozart. The orchestra, under the direction of Mr H. Weist Hill, played the overture to *Fra Diavolo* with excellent precision. After the concert the lake was brilliantly illuminated in the style of a Venetian *fête*, and there were some water fireworks and a procession of boats. The ordinary amusements of the Palace still include Broekman's Circus, where a new entertainment, which has every prospect of equal success with the former one, was commenced on Tuesday.

MR ALFRED BAYLIS gave a *matinée* at his residence, 67, Kensington Gardens Square, on Saturday, June 24th, which was fully attended. He was assisted by Miss Banks, Mesdames Louisa Valli and Marie Belval, and Mr Finlay Finlayson; Messrs John Cheshire (harpist) and Otto Booth (violinist). Mr Baylis opened the *matinée*, in conjunction with Madame Marie Belval, with Nicolai's duet, "One word." He then introduced a new song by Signor Zuccardi, "Suono d'amor," accompanied by the composer; and afterwards sang, in expressive style, Ascher's romance, "Alice, where art thou?" The prison scene from *Il Trovatore* was also given by Mr Baylis and Miss Banks, accompanied on the harp by Mr John Cheshire. Mr Baylis ended the concert with "The Bay of Biscay," in which he was warmly applauded. Mdlle Marie Belval, a young vocalist likely to make her mark, sang with taste "Quando a te lieta" (*Faust*); and Mdlle Louisa Valli displayed her voice to advantage in a ballad by the late Alfred Mellon, "I never can forget," and Wellington Guernsey's "O buy my flowers"—both much applauded. Miss Banks in "Love has eyes," and Mr Finlay Finlayson in "L'ultimo pensiero," were favourably received. Mr Otto Booth played solos for the violin by Brahms and Vieuxtemps, with a romance of his own composition, and Mr John Cheshire some harp solos and a duet, assisted by his talented pupil, Miss Lowe, all of which were much applauded.

M. CARL BOHRER gave his first grand evening concert at Langham Hall on Monday, July 3. The vocalists were Mdlle Lemmens-Sherrington, Mdlle Enequist, Miss Lelia Bertie, Miss Alice Fairman, Signor Urio, Herr Werrenrath, M. Carl Bohrer, and Miss Williams (pupil of M. Carl Bohrer). The instrumentalists were—violin, M. Ludwig; violoncello, Mr Walter Pettit; harp, Mr Frederick Chatterton; pianoforte, Signor Tito Mattei and Mr Ganz. The conductors were Sir Julius Benedict, Le Chevalier Campana, Signor Alberto Randegger, Herr Lehmeier, and Mr Wilhelm Ganz. M. Carl Bohrer was one of the principal members of the royal operas of Dresden and Stuttgart, and the pieces selected to exhibit his talent on the occasion under notice were the *Lied*, from Richard Wagner's *Tannhäuser*, "O, du mein holder Abendstern" ("O, thou most lovely evening star"); Benedict's "Rage, thou angry storm" (*The Gipsy's Warning*); and Signor Randegger's "The Young Mountaineer." The powerful voice and dramatic style of M. Bohrer had ample scope for display in each of these pieces, and the clever vocalist did not fail to avail himself of the opportunity. M. Bohrer was unanimously called upon to repeat Sir Julius Benedict's *aria* and Signor Randegger's song. Mdlle Sherrington was compelled to sing again "The Old Love and the New" (Cowen) and "The Woodland Song" (Taubert); for the latter the accomplished vocalist substituted "Thady O'Flynn." Miss Lelia Bertie also repeated "The Nightingale's Trill" (Ganz), and Signor Urio, "Una vergin" (Donizetti). The same compliment was paid to Signor Tito Mattei for his "Rève d'une valse," and to Mr F. Chatterton for a harp fantasia. The concert went off with *éclat*.

THE programme of the the morning concert given under the honoured name of Mdlle Tietjens, at the Albert Hall, on Saturday, consisted almost exclusively of excerpts from Italian Operas, contributed by the leading artists of Mr Mapleson's company. Beyond the fact that Mdlle Tietjens, in spite of her illness, was in good voice, and sang finely, there is nothing more to say.

THE German Athenæum Union for Art and Science held their forty-third "musical evening" at their rooms in Mortimer Street on Friday, the 30th ult. Herr Hermann Franke, the young and talented violinist, directed the proceedings. The following is the programme: Quintet in C major (Op. 163), for two violins, viola, and two violoncellos, by Schubert; "Deutsche Reigen," for piano and violin (first time), by Friederich Kiel; Romanza in G, by Beethoven; and Octet in C major (Op. 176), for four violins, two violas, and two cellos, by Raff; Improvisation on themes of Wagner's operas, by Grünfeld. Herr Franke was assisted by MM. Bernhardt, Holländer, Jaquinot, Weber, and M. L. Vieuxtemps. The quintet and octet, executed *con amore*, were heard with delight, and unanimously applauded. The "Deutsche Reigen" are original and melodious, fanciful, and worked out in a masterly manner. Herren Franke and Beringer are to be congratulated for being the first to play them in England. The "sensation" of the evening was Herr Albert Grünfeld, whose reputation was already known to many of the members of the Athenæum. When Herr Grünfeld made his appearance he was received with applause. His "improvisation" consisted of going from one of Wagner's operas to another, joining all the themes with consummate art. After immense applause, Herr Grünfeld selected for his next "improvisation" Mozart's operas, and concluded with several of Strauss's most popular valse themes, embellishing them in an extraordinarily clever manner. Herr Franke was highly complimented by the President, Herr Oestrelein, to a triumphant chorus of: "Hoch! hoch soll er leben!" The echo will be heard far off, and reach the dear Fatherland.

HERR SCHUBERTH, the indefatigable director of the Mozart and Beethoven Societies, gave his "benefit concert" in the Beethoven Rooms on Thursday, July 6th. The vocalists were Miss Leonora Braham, Miss Bolingbroke, Mdlle Schubert, the Sisters Allitsen, Signor Caravoglia, Signor Montelli, and Herr Werrenrath; and the instrumentalists—Miss Lillie Albrecht, Herr Hause, and Mr Arthur Wilford (pianoforte); Herr Oberthür (harp); Mdlle V. de Bono (violin); Herr Schubert (violoncello). The programme of the first part of the concert consisted of the following compositions by Mozart and Beethoven: Sonata for two pianofortes, Mozart—(Herr Hause and Mr Wilford); Song, "In questa tomba," Beethoven—(Miss Emma Allitsen); Songs, Beethoven and Mozart—(Herr Werrenrath); Twelve Variations on *Flauto Magico* (Mozart), Beethoven—(violin-cello, Herr Schubert, pianoforte, Herr Hause); Aria, "Non più di fiori," Mozart—(Miss Leonora Braham); Aria, Mozart—(Signor Montelli). The second part of the programme was miscellaneous, and so arranged as to bring forward many of the cleverest members of the societies, among whom we must especially name the Sisters Allitsen, whose duet-singing was exceedingly good; Miss Bolingbroke, who gave a charming new ballad ("Baby") by Dr Verrinder with effect; and Miss Lillie Albrecht, whose performance of Thalberg's well-known "Andante" was remarkably effective, and well deserved the warm applause she obtained. Among other things worthy of note were a duet by Mr Oberthür for harp and piano, capitally played by the composer and Mr Wilford, and the performance by Herr Schubert of Herr Raff's "Cavatina" for the violoncello. Dr Verrinder, Mr Allen, Herr Hause, Mr Wilford, and Herr Schubert, were put down to accompany the vocal music on the pianoforte.

EMS.—Mdlle Vera Timanow, a Russian pianist, performed before the Emperor Alexander the Grand Prince Nikolajewitch and the Grand Princess Olga Feodorowna during their recent visit here. The pieces played by Mdlle Timanow were by Scarlatti, Schubert, Chopin, Liszt, Tausig, and Rubinstein. She was presented, in the name of the Emperor, with a diamond brooch, and, by the members of the Imperial suite, with a pearl bracelet.

STRASSBURG.—Herr Hessler has published the following denial: "The *Wiener Fremdenblatt* for the 1st June, 1876, contains a communication to the effect that, after losing 600,000 francs, I had declined carrying on the Strassburg Theatre. Characterising this assertion simply as a 'Lie,' I am pleased to say that the brilliant result of the season, which closed on the 15th May, gives me reason to hope that my cherished creation, the German Theatre in Strassburg, which has passed into the hands of the Corporation, and under my management, will continue German, may still be long conducted by me, to the benefit of art and disgust of envious calumniators.—ALEXANDER HESSLER."

WAIFS.

Herr Auer, the eminent violinist, leaves England for St Petersburg early next week.

Dr Damrosch has been appointed "leader" of the New York Philharmonic Society.

Mr Mapleson will give his usual operatic provincial tour in the forthcoming autumn and winter.

It is in contemplation speedily to rebuild the Théâtre des Arts at Rouen, not long since destroyed by fire.

Signor Vianesi had the honour of receiving an invitation to the Prince of Wales' garden party on Tuesday.

Herr Rubinstein is said to have cleared upwards of £1,500 by his five recitals. This is not so bad in "the most unmusical of countries."

Mr Gye's last Floral Hall concert was given on Saturday afternoon. All his leading artists took part in the performance—the most successful of the series.

Miss Emma Berthold, who made a successful *début* at the second concert of the Schubert Society, announces her first evening concert on the 22nd inst., at the Langham Hall.

Mlle Mila Rodani, so favourably received on the occasion of her performance in the *Figlia del Reggimento* at Her Majesty's Opera, is in treaty with Mr Mapleson for his autumn and winter tour.

That very agreeable singer and lively actress, Mlle Ghiotti, of whom enough is not seen at Covent Garden, is in treaty for next autumn and winter with the *impresario* of the Opera at Barcelona.

Herr Josseff, of Vienna, a young pianist, who, if report may be credited, can hold his ground as executant against Rubinstein or Bülow, is said to contemplate paying London a visit in the winter.

Little credence can be attached to the report that Mr Gye intends producing Rubinstein's *Néron* for Adelina Patti, and Wagner's *Tristan* for Mlle Albani. Fancy the gentle Emma tearing out her very heartstrings in the ravings of Isolde!

The Kennedy family, after an absence of four years in Australia, New Zealand, California, and Canada, have just returned to their native country. After a month's rest, they will, we believe, give their first concert in Perth.

It is stated that Mlle Chapuy, whose continued indisposition prevented her appearance this year at Her Majesty's Opera, is about to be married, and intends abandoning her public artistic career. She has returned to Paris completely restored to health.

No definite arrangement having yet been come to with the management of the Opéra for the production of M. Gounod's *Polyeucte*, M. Halanzer has accepted *Le Roi de Lahore*, a new opera by M. Massenet, most promising of the actual race of young French composers.

Some weeks ago M. Gounod applied for permission for his *Gallia* to be performed at Saint Roch. The Archbishop refused his sanction on the ground that women could not be allowed to sing in a church choir. The Curé of St Pierre et St Paul, however, lent his church for the purpose, and in the evening *Gallia* was duly performed, Mlle Puyot, a pupil of M. Gounod, making a good impression.

Mehemed Ali, the Turkish General who defeated the Servian General Zaich, was born at Berlin, and is a son of Herr Detroit, one of the first violinists at the Royal Opera, Berlin. He joined the 14th Regiment of the Turkish contingent in British pay during the Crimean War (upwards of twenty years ago). He was "drilled" at Maslek, on the Black Sea, by Captain and Adjutant Wellington Guernsey, of that corps.

The revival of Weber's *Der Freischütz* at the Opéra in Paris ought to be, and according to general opinion would be, a real success were (important consideration) the chief singers equal to the tasks allotted to them; but this appears not to be the case, with the single reservation of M. Gailhard, whose Gaspard (Caspar) is greatly praised, although it is admitted that the music is occasionally too high and occasionally too low for his voice.—*Graphic*.

M. L. Zavertal, the conductor of the Glasgow Amateur Orchestral Society, &c., has returned to England. Owing to unforeseen circumstances, his opera, *Una Notte a Firenze*, was not brought out (an unfortunate thing for Lucca, who has just published the complete pianoforte score); his operetta, *I Trii Peruch*, was, however, played with great success at the Teatro Fonati, Milan. M. Zavertal is now at work on a serious opera, in four acts, entitled *Sardanapalo*.

OFFENBACH GLACE.—Offenbach gave a gorgeous midnight supper in New York recently to his friends in the New World. Among the guests were the Marquise Talleyrand, James Gordon Bennett, Howard Paul, Lester Wallace, and Gilmore, the favourite American *chef d'orchestre*. The entertainment lasted till daybreak. The back of each menu was decorated with clever drawings of characters from Offenbach's operas; and a huge figure in ice cream represented the famous *maestro* conducting a small orchestra, deftly done in water ice, and ingeniously coloured. The journals describe Offenbach as a witty and charming host.—(*Communicated*.)

During the Paris Exhibition of 1878, arrangements have been made to give opera in the Russian language, the composers whose works are already determined on, being Glinka (whose *Life for the Czar* has been more than once promised here) and Dargomisky. It is also said that M. Lamoureux has proposed performances of Church-music, by Bottmanski, and that somebody else will look after Seroff.

From the 13th August, 1875, to the 23rd June, 1876, there were 211 performances at the Royal Operahouse, Berlin. In this number are included the two morning performances of Verdi's *Requiem*, but not the plays with music, such as *Antigone*, *A Midsummer Night's Dream*, *Preciosa*, &c. The repertory of the 211 performances was formed of 45 different works by 25 different composers. The novelties were *Das goldene Kreuz*, 2 acts, Ignaz Brüll; *Tristan und Isolde*, 3 acts, R. Wagner; *Requiem*, Verdi. Of the 45 works constituting the repertory, *Das goldene Kreuz* was performed 13 times; *Lohengrin*, 11; *Die Maccabäer* and *Der Freischütz*, 10 each; *Le Nozze*, 9; *Le Domino Noir* and *Il Trovatore*, 8 each; *Don Juan*, *Die Zauberflöte*, *Tannhäuser*, and *Mignon*, 7 each; *Faust*, *La Figlia del Reggimento*, *Fidelio*, and *Tristan und Isolde*, 6 each; *Rienzi*, *Armide*, *Le Prophète*, *L'Africaine*, and *Die Lustigen Weiber von Windsor*, 5 each; *Les Huguenots*, *Cesario*, *La Juive*, *Aida*, *La Part du Diable*, *Oberon*, *Le Maçon*, and *Requiem*, 4 each; *Jessonda* and *Il Barbiere*, 3 each; *Belmonte und Constanze*, *A-ing-fo-hi*, *Iphigenia in Aulis*, *Der fliegende Holländer*, *Das Nachtlager in Granada*, *Joseph*, *Les Deux Journées*, and *Guillaume Tell*, 2 each; *La Dame Blanche*, *Euryanthe*, *Czaar und Zimmermann* once each. Richard Wagner was represented by 31 performances and 5 works; Mozart, by 25 and 4; Auber, by 18 and 4; Meyerbeer, by 16 and 4; Verdi, by 16 and 3; Weber, by 15 and 3; Brüll, by 13 and 1; Rubinstein, by 10 and 1; Gluck, by 9 and 3; Ambroise Thomas, by 7 and 1; Beethoven, by 6 and 1; Gounod, by 6 and 1; Donizetti, by 6 and 1; Rossini, by 5 and 2; Nicolai, by 5 and 1; Taubert, by 4 and 1; Halévy, by 4 and 1; Spohr, by 3 and 1; Cherubini, by 2 and 1; Mehul, by 2 and 1; Kreutzer, by 2 and 1; Flotow, by 2 and 1; Wüerst, by 2 and 1; Boieldieu, by 1 and 1; and Lortzing, by 1 and 1.

MAGDEBURG.—*A Midsummer Night's Dream*, with Mendelssohn's music, has been given in the new Stadttheater.

ENGHIEN.—Some members of the Paris Opéra-Comique company have recently performed a one-act opera, *Pierrot Ténor*, the music by M. de Lajarte. It was well received.

TRIFLIS.—Opera has become indispensable even for the Caucasus. A new theatre is already being erected, at a cost of 400,000 roubles, in place of the theatre recently destroyed by fire.

SALZBURG.—Dr Bach, director of the Mozarteum, is engaged on the last act of his heroic opera, *Die Argonauten*, the subject from Grillparzer's *Trilogy*. Dr Bach is at Vienna, on leave of absence.

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